

CD 2009--79



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

WIND AND BAND

University of Toronto Wind Symphony
Jeffrey Reynolds, conductor

Thursday, October 8, 2009
7:30 p.m. MacMillan Theatre
Edward Johnson Building

09|10
SEASON

977 - - 5302 (6)

University of Toronto Wind Symphony
Jeffrey Reynolds, conductor

PROGRAM

Fanfare for the Common Man

3

Aaron Copland
(1900-1990)

Divertimento for Band, Op. 42

11:26

Vincent Persichetti
(1915-1987)

Prologue

Song

Dance

Burlesque

Soliloquy

March

Some Assembly Required

4:18

Henry Kucharzyk
(b. 1953)

Variants on a Medieval Tune

13:30

Norman Dello Joio
(1913-2008)

- INTERMISSION -

32:30

Courtly Airs and Dances

12:50

Ron Nelson
(b. 1929)

1. Intrada

2. Basse Dance (France)

3. Pavane (England)

4. Saltarello (Italy)

5. Sarabande (Spain)

6. Allemande (Germany)

Leah McGray Manning, conductor

After a Gentle Rain

6:00

Anthony Iannaccone
(b. 1943)

Puzsta

12:00

Jan Van der Roost
(b. 1956)

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Program Notes

AARON COPLAND (1900 - 1990)

Fanfare for the Common Man

During World War II, Eugene Goossens, the conductor of the Cincinnati Symphony Orchestra, commissioned a number of American composers to write fanfares to begin his concerts. Copland's contribution, written in the fall of 1942 "for the common man, who, after all, was doing all the dirty work in the war and in the army", was one of the most successful. Copland thought well enough of the piece to incorporate it, four years later, in his *Symphony No. 3*, where it serves as the basis for the introduction to the finale of the work. The *Fanfare* has been used as the introduction to the *Omnibus* television series of the '50s and it has been adopted by Lincoln Center for the Performing Arts as its radio "theme" music.

Born in Brooklyn, Aaron Copland was a composer of concert and film music. Copland began music lessons at the age of 17 with eminent teacher and composer Rubin Goldmark, and during the early 1920s he studied in France under the legendary Nadia Boulanger. Returning to the United States in 1924, he sought a style "that could speak of universal things in a vernacular of American speech rhythms." Instrumental in forging a uniquely American style of composition, he was widely known as "the dean of American composers." Copland's music achieved a difficult balance between modern music and American folk styles, and the open, slowly changing harmonies of many of his works are said to evoke the vast American landscape. Also a gifted teacher, conductor, and pianist, some of Copland's other accomplishments included serving on the faculty at the Tanglewood music centre and recording his own piano concerto. - *Michael Barth*

VINCENT PERSICHETTI (1915 - 1987)

Divertimento for Band

The *Divertimento* started out as an orchestral work, but as the woodwind, brass and percussion figures evolved, Persichetti eliminated the idea of incorporating strings. The resulting piece has been described as "alternating between a sense of mischief and a poignant vein of nostalgia" and has become one of the most widely performed works in the wind band repertoire. He varies sections of free chromaticism and dissonance with expressive diatonic passages, and the styles of the six movements range from the agitated woodwind figures and aggressive brass polychords in the first and last movements to the delicate lyricism of the inner movements.

Born in Philadelphia, Vincent Persichetti established himself as a leading figure in contemporary music. He was a virtuoso keyboard performer, scholar, author, and an energetic teacher. To his credit are more than eighty compositions, including major works in almost every genre. Dr. Persichetti was a graduate of Combs College, Philadelphia Conservatory, and Curtis Institute. He was head of the composition department of the Philadelphia Conservatory (1942-62) and joined the faculty of the Juilliard School of Music in 1947. The influence of his musical ideas is widely felt, thanks to his expert teaching and his book on harmonic practices of this century. - *MB*

HENRY KUCHARZYK (b. 1953)

Some Assembly Required

Some Assembly Required is a humorously entitled work which features some latitude regarding the ordering of movements and also room for improvisation. The composer indicates on the score that the third movement can be performed on its own and the Wind Symphony will present it alone. It is a jazz-inflected work, freewheeling and portentous in style, combining a few free elements, where some assembly is indeed required, on the spot.

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Henry Kucharzyk is a composer, conductor and performer based in his native Toronto. He has been in the forefront of contemporary Canadian music for over twenty years as an active pianist and keyboard player, conductor, broadcaster, thereminist and record producer. He has had a long-standing association with ARRAYMUSIC, first as a pianist, then serving as Artistic Director for five years and now as conductor. He also performs on Theremin and keyboard in PHH!K, the ground-breaking electro-acoustic duo. Mr. Kucharzyk's compositions reflect his eclectic musical interests and include both conventional concert forces as well as instrumental, electronic, and world-music combinations. Many leading Canadian companies have commissioned his work including Nexus, the National Arts Centre Orchestra, the C.B.C. and the Toronto Symphony. Kucharzyk's international commissions include works for Studio Grame (Lyon, France) and Piano Circus (U.K.). His upcoming premieres include 'supercoolrainbowspecial' for children's choir and "The Piano Tuner" for Montreal's Centaur Theatre. He also owns and operates Artifact Music, a label which has produced 27 discs of contemporary music. - MB

NORMAN DELLO JOIO (1913 - 2008)

Variants on a Mediaeval Tune

After a bold introduction led by a cornet fanfare, the theme is introduced that forms the basis of the *Variants*, composed in 1963. The melody of *In dulci jubilo* is often associated with the Christmas carol *Good Christian Men, Rejoice*, but it has been dated back to the early 16th century and Martin Luther, who probably borrowed it from older non-liturgical music. The first variation (*Allegro deciso*) rushes by with such speed that it is hard to recognize that it is based on notes two through five of the melody. The trumpets announce the next variation (*Lento, pesante*), with the theme being found in the woodwinds and low brass. The rapidly articulated notes of the clarinets hide the theme in the third variation (*Allegro spumante*), contrasting with the rich, dark quality of the bassoons and bass clarinets in the next variation (*Andante*). The final variation (*Allegro glorioso*) is a spirited proclamation of the theme and conclusion of the work.

Norman Dello Joio descends from a long line of Italian church organists. Born in New York City in 1913, he received his musical training from his father, an organist and a coach for the Metropolitan Opera. Growing up surrounded by musicians and music in his home, he began working as a church organist and choirmaster at the age of 12. In 1939, he received a scholarship to study at the Juilliard School of Music. Believing that composition suited his interests better than being an organist, Dello Joio studied under Paul Hindemith at Tanglewood and the Yale School of Music. He began his teaching career at Sarah Lawrence College, became a professor of composition at Mannes College (1956-72), and professor of music and dean of the Fine and Applied Arts School of Boston University (1972-79). A prolific composer, Dello Joio has written for chorus, orchestra, and band, along with many works for solo instruments. His accolades include the Pulitzer Prize in 1957 for *Meditations on Ecclesiastes* and an Emmy Award for *The Louvre* in 1965. He was musically active until his death on July 23, 2008 at his home in East Hampton, New York. - MB



UNIVERSITY OF TORONTO
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AMERICAN BRASSQUARTET

Concert - Monday, October 19

7:30 pm. Walter Hall. \$25 (\$15 seniors)

Master Classes - Tuesday, October 20

10 am - noon (Instrumental Master Classes)

2 - 4 pm (Chamber music skills and repertoire)

For details: www.music.utoronto.ca

RON NELSON (b. 1929)

Courtly Airs & Dances

Courtly Airs & Dances is a suite of Renaissance dances that are characteristic of five European countries during the 1500's. Three of the dances (Basse Dance, Pavane, and Allemande) are meant to emulate the music of Claude Gervaise by drawing on the style of his music as well as the characteristics of other compositions from that period. The festival opens with a fanfare-like Intrada followed by Basse Dance (France), Pavane (England), Saltorello (Italy), Sarabande (Spain), and Allemand (Germany). - *Note by the composer*

A native of Joliet, Illinois, Ron Nelson was born in 1929. He received his bachelor of music degree in 1952, a master's degree in 1953, and a doctor of musical arts degree in 1957, all from the Eastman School of Music at the University of Rochester. He studied in France at the Ecole Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. Dr. Nelson joined the Brown University faculty the following year, and taught there until his retirement in 1993. Dr. Nelson has received

numerous commissions and awards, and has also appeared as guest composer and conductor at a large number of colleges and universities, including Illinois, Yale, North Texas State, Western Michigan, Sam Houston, Lawrence, Dartmouth, Southern Maine, CalTech, MIT, and Princeton. Ron Nelson currently resides with his wife Michele in Scottsdale, Arizona.

ANTHONY IANNACONE (b. 1943)

After a Gentle Rain (1979)

After a Gentle Rain was written for and premiered by Max Plank and the Eastern Michigan University Symphonic Band. It is Iannaccone's most popular band work and has received more than a thousand performances worldwide. The work is based on a six-note figure from the composer's *Suite for Orchestra* (1962). According to Iannaccone, "the unaffected simplicity and directness and the rhythmic elegance of Debussy's *Les collines d'Anacapri* (Preludes, Book I) furnished a subconscious influence for this piece." The first movement, *The Dark Green Glistens with Old Reflections*, suggests images of light



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reflecting off moist green foliage as a metaphor for "reflections" (thoughts) on old memories, while the second movement summons the bright and guileless optimism of the Debussy prelude cited earlier with music that dances exuberantly.

Anthony Iannaccone was born in New York City in 1943. He studied at the Manhattan School of Music and the Eastman School of Music, and his principal teachers were Vittorio Giannini, Aaron Copland, and David Diamond. He remained in New York in the 1960s, during which time he worked as a part-time teacher at the Manhattan School of Music and as an orchestral violinist. His catalogue of approximately 50 published works includes works for a variety of configurations, including orchestra, choir, and wind ensemble. He is also an active conductor of both new music and standard orchestral repertory, and in addition to conducting numerous regional and metropolitan orchestras in the US, he has conducted several European orchestras, including the Bohuslav Martinu Philharmonic, the Bavarian Festival Orchestra, the Janacek Philharmonic, the Moravian Philharmonic, and the Slovak Radio Orchestra. Since 1971 he has taught at Eastern Michigan University where he conducted the Collegium Musicum in orchestral and choral music of the late 18th and early 19th centuries. - MB

JAN VAN DER ROOST (b. 1956)

Puszta

This suite of four gypsy dances was written in 1987. Although having the sound of authentic folk dances, the themes and melodies are all original. The dances feature moods typical of gypsy music, alternating from bright and colorful to tranquil and melancholic. Situated to the south and east of the Danube, the Puszta is the great Hungarian plain that was home to nomadic shepherds and fierce horsemen. The region is noted as the home of the celebrated Lipizzaner stallion.

Jan Van der Roost was born in Duffel, Belgium, in 1956. He studied trombone, music history and music education at the Lemmensinstituut in Leuven, Belgium, and continued his studies at the Royal Conservatoires of Ghent and Antwerp, where he qualified as a conductor and a composer. At present, he teaches at the Lemmensinstituut, and is a guest professor at the Shobi Institute of Music in Tokyo and at the Nagoya University of Art. A versatile composer and arranger, Van der Roost's works include music written for wind band, brass quintet, orchestra, choir, chamber ensemble, piano, and guitar. His compositions have been performed on radio and television and recorded in over 35 countries. - MB

UNIVERSITY OF TORONTO WIND SYMPHONY

PICCOLO

Stephanie Dunlop
Mor Shargall

FLUTE

So Jung Ahn
Kerry Chan
Hyeyeon Chung
Yi Lin Huang
Da Hye Kim
Jennifer Kowbell
Hyunwha Lee
Narae Lee
Michelle Oliphant
Mackenzie Polak

OBOE

Eric Chow
Cherie Fu

CLARINET

Jun Moo Bae
Elaine Cheung
Jarred Dunn
Michael Fuke
Leah McGray Manning, *Alto*
Emily McMinn
Caitlin Nishimura
Gregory Noakes
Jeffery Pugh, *Alto*
Michael Sham
Brian Triska, *E-flat*

BASS CLARINET

Tony Nguyen
Aislynn Reynolds

BASSOON

Amanda Carleton
Susanne Hung

SAXOPHONE

Spencer Brule
Amy Duong
Wing Yee Hwa
Jeffrey Leung
David Pitman
Kaylee Ranney
Robin Reid-Moran
Kelvin Tang

Biographies



Jeffrey Reynolds

is Coordinator of Performance at the Faculty of Music, University of Toronto and conductor of the Wind Symphony as well as instructor of trumpet and

conducting. As a trumpeter he has performed and recorded with the Calgary Philharmonic, Hamilton Philharmonic, the Orchestra of the Royal Winnipeg Ballet, the Hannaford Street Silver Band and the Stratford Festival Ensemble and others, as well as playing many theatre and commercial engagements. He regularly conducts student, community and professional ensembles, including the York Region Honour Band, and the Durham Schools Honour Band, as well as the Southampton Festival Winds and the Toronto Wind Orchestra. In 2207 he appeared as guest conductor at the Midwest Band and Orchestra Clinic with the Oregon Symphonic Band. Jeff Reynolds received his Ph.D. from the University of Toronto, after degrees from York University, the University of Calgary and the University of Victoria. Dr. Reynolds is a founding

member of the Canadian Wind Band Repertoire Project, and is active as a guest conductor, clinician, journal contributor and adjudicator across the country.

Leah McGray Manning originally hails from Nova Scotia, completing the Bachelor of Music and Bachelor of Education degrees from Acadia University. Before returning to studies at University of Toronto, Leah taught in public school band, choral and string programs in Ontario, Nova Scotia, and New Brunswick. Leah has performed as a clarinetist with the Atlantic Wind Orchestra, Sackville Community Bands, New Brunswick Winds, and Symphony New Brunswick. She is an active member of the Ontario Band Association, and works with MusicFest Canada on the management team for the National Concert Band. Pursuing studies in conducting has provided Leah with opportunity to study with such renowned conductors as Frank Battisti, Mallory Thompson, Mark Scatterday, Paula Holcomb, Mark Hopkins and Gillian MacKay. She is completing her Master degree in Wind Conducting with Gillian MacKay at the University of Toronto.

HORN

Rebecca Giacomazzo
Shaghig Kazandjian
Daniel Lock
Willa Wu

TRUMPET

Alastair Chaplin
Sarah Hemeon
Nahilah Juma
Jin Kim
Loretta O'Reilly
Patricia Riddell
Jacob Shoihet
Jacob Stief
Andrea Vaughan
Michelle Wylie

TROMBONE

Stuart Bremner
Jordan Carter
Karen Hutchings

EUPHONIUM/TROMBONE

Daniel Frasca
Denise Simpson
Jeremy Smith
Leonidas Varahidis

TUBA

Abraham Del Bel Belluz
Peter Entchev
Vikram Krishnamoorthy
Stephen Vettese

DOUBLE BASS

Michael Stecky-Efantis

PERCUSSION

Alexander Artale
Xiaolong Chi
Patrick Mannion
Kyle Reyes
Edna Teguibon
Martin Wigle

PIANO

Tara Litvack

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